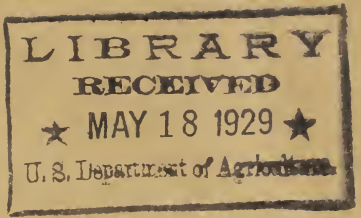


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# Iris

1929

## COBBLE COTTAGE GARDENS

THE Iris gardener's delight is certainly the cataloger's despair. All through June, in his dual capacity, he goes from clump to clump—effervescing with enthusiasms or struggling to master some degree of judicial calm. He compares, appraises, exults; takes note of color, form, height, poise, substance, vigor, of those qualities which make for the intimate charm of a single stalk of bloom or the distant glory of a mass.

There is little doubt that choices among Iris are based most of all on color—not the minute analysis of its disposal in the parts of the flower but on the dominating effect. In the realm of color it is hazardous to be positive. Not only are color preferences a matter of personal taste, but I suspect they are a matter of eyes—that two pairs of eyes often do not see the same colors in the same flower.

White, of course, is white—except it may be blue-white or cream-white. Yellow is usually yellow—something for debate only in its palest or its darkest extremes—occasionally in blends with other hues. But pink is never pink. It may be pinkish but not pink—pinkish, because a lavender tone is compounded of less blue or because of some dispersion of violet on a light ground. Again let us venture that all the “blues” and “reds” are mere semblances, yet, running a no less wondrous scale of values from the **almost** blue to the **almost** red, from a pearly lavender that just misses being white to a velvety, blackish purple. Many a “blue” in shadow has a glint of “red” in the sun. Into these complications inject yellow—not merely of sun, but of pigment. Suffuse, fleck, vein the light ones with it; dilute the dark ones with it. So moves the Iris pageant—from creamy combinations through the lavender-yellow blends, the sanded and lightly penciled plicatas, the golden, russet, bronze, coppery and ochraceous selfs, blends and bi-colors.

In all this, how increasingly difficult it becomes, in a little printed list like this one, to conjure up in mere printer's type, some glimmer of suggestion of the garden effect of this charmer and that!

To describe an iris there is a fairly exact technical procedure: Take the flower out of the garden into a sunless room; match up the standards, falls, beard, styles, to color swatches in Ridgway's “Color Standards and Nomenclature” with its eleven hundred fifteen named colors. One flower in all parts, shadings, transitions and markings may match six or a dozen different standard samples. Very good for a technical record—absurd for an appraisal of garden value. Some blooms are beautifully adapted to sunless rooms, but

the dull red of shadow leaps into flame at the touch of sunlight. There should be inferred no scorn of exact color descriptions or of Ridgway's indispensable book\*. The point is that the amateur gardener is not often a vivisectionist with his flowers. He takes his exultations as he finds them. Certain color composites produce certain dominant effects and I believe that 19 in 20 are concerned with dominant effects. The one may pull down a gorgeous fall to point out at the tip of a pencil the intrusion of some spot or vein which mars the result, or, more rarely to note with the high perennial hope of the hybridizer, some fresh manifestation, the birth of a new color possibility.

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**C**OLOR is not all. There is the form of the flower. The standards may hold rare tints within a cup and the falls may flare like a parasol (best seen from above, so great height has no value). The standards may arch—round, dome-like or gothic with swirls of unfolding loveliness. The falls may be long, broad and straight-hanging (impressive in the horizontal view). The branching may be like a broom with a resulting bunchiness—valuable in masses but lost to individual charm. Or branches may be like the stems of candelabra, each flower held discreetly, gracefully, royally aloof. The flower may have fragrance or be quite scentless. It may have substance, waxy, like a magnolia, heavily napped like velvet and with all of velvet's soft subtleties of shadow. It may be light as the wing of a dragon fly. These qualities of substance, each with its characteristic beauty, greatly influence the resistance of the flower to the onslaughts of rain and sun, and the depth and richness or the shimmering delicacy of color.

The stems may be light, reed-like but strong or they may be heavy, sometimes even clubby. They may seem to disdain the

foliage or they may claim it as a foil to the lilies which they bear aloft. Then too, the plant may grow vigorously without being common and weedy. It may resent a new soil and but slowly make itself comfortable. It may persist stubbornly in the worst soil or reluctantly accept the best.

There are many things which go to make an Iris and the busy hybridizers make hundreds of them. And while the same flower always blooms from the same root, its moods are many. It has seasons, days, hours. And if it were not for all these characteristics, all these nice distinctions, with their thousand varied appeals to a gardening world of varied tastes, the Iris couldn't possibly claim so much study and attention.

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**T**HUS when your cataloger would rather not be arbitrary, his task, if he would be helpful, is difficult. After being torn by many conflicting considerations, he is right back where he started—reduced inevitably to the very pleasant company of his own partialities. If estimable ladies will exclaim at the rainbow and then with eyes wide open to realities, order *Demi-Deuil*, *Lurida*, *Nuee d'Orage* and *Mrs. Curtis*—why then, it merely goes to show that the way to select Iris from a catalog is to see them in bloom in the garden.

But there are those who will not, cannot come. They want a representative collection—with a fairly full range of color, but with proper emphasis on certain favored hues. Or they want nothing but blues, or nothing but pinks or pinks and yellows or an assortment of soft blends. Perhaps they may want outstanding specimens of richer, deeper, velvety colors, with lighter ones as foils. It might be helpful to consider the Iris in its broadest color divisions—and I can't use other eyes than my own in an estimate of dominant effects.

Blues offer the biggest problem. Among the very finest—*Ballerine*, *Princess Beatrice* and, I think, *Elsa*—all light lavender blue; *Tropic Seas* and *Souvenir de Mme. Gaudichau*, both with great richness and depth

\*Published by the Author: Robert Ridgway, Curator of the Division of Birds, U. S. National Museum, Washington, D. C. Press of A. Hoen & Co., Baltimore, Md.

of tone. Gertrude, because very early and though fragile, with fine deep color. Gold Crest and Harmony, fine tones. Rheindraube, Azure and Veloute, blue bi-colors of unmistakable color value. Miranda, Simone Vaissiere and E. H. Jenkins. Sweet Lavender for a favored spot, where you pass close by and not forgetting that its blue is toned with pink. Mlle. Schwartz, which I am tempted to couple up with Queen Caterina—both in delicate tone, the latter on the pink side. Blue Jay and Othello for medium and very dark late clumps. Lady Lilford to stand alone as befits her eccentric charm. Major because it never fails. More blues? Light ones—Corrida and Rotorua; dark, Cretan and Cordon Bleu.

**Red**—wine, old rose, mahogany and the near royal purples. Morning Splendor, Germaine Perthuis, Pioneer, Petruchio—jotted down as they come to mind. Oread, George J. Tribolet, Medrano, Seminole. Arnolds for a brown clump. Crimson King or Kochii for early blackish, red-purples. Archeveque for masses only.

Combining yellow and red, very vividly—Argynnis, Fro and Iris King. These, very fine, but there are few garden uses for large numbers of the type.

**Yellow.** Nebraska, Primrose, Amber, outstanding. Etta, very early. Jubilee, Chasseur and Gaviota—distinct for "close ups." Old Ivory. Shekinah for generous blocks. Dawn for distant, creamy masses only.

**Pink.** Susan Bliss, Aphrodite, Lady Byng, Wild Rose, Kalos—all very fine, each one distinct from the others. Dream, Lady Lillian, Queen Caterina, Aurora. Her Majesty and Red Ridinghood for rose modulations in clumps. Georgia for clumps, near or far; Queen of May and Wyomissing for distant masses only.

**Bi-colors**—some of them seem to miss dominance in either of their colors but are dominant in their combination. Ambassadeur (probably the most popular Iris), at a distance a very striking bi-color, is one of the

richest of blends on close view. Alcazar, Majestic, Mildred Presby, Mary Williamson, B. Y. Morrison and Thorbecke. (Numerous bi-colors, technically considered, are mentioned in previous color groups, because to my eyes their keynote is in the color group in which they are listed.)

**Blends**—Asia is first among the lighter ones. Lent A. Williamson, Ochracea, Mme. Chobaut, Mme. Janiaud, Palemon, Afterglow, Mady Carriere, Prospero, Vallery Mayet, Quaker Lady and the odd Zwanenburg. All of these are for close view to find their subtlest charms and not usually to be recommended for masses except, that Prospero and Lent A. Williamson are striking and effective in clump.

**Whites**—the best (of tried acquaintance) are not true whites. Here I must confess a prejudice, that whites are not so useful in themselves, but as foils. There have been several bursts of excitement about new whites. Many of these have subsided as "bursts" are wont to do. True Charm is tall, large, outstanding and has a thread edge of blue lavender. It is indeed charming in itself and serves a white purpose very capably. If your white may have still more of the threads of lavender then I recommend Damozel—a very delightful flower. Fairy and Ma Mie serve very well where white is needed and they too, offer something else. Their blue lavender cups have made them very popular. White Knight and White Queen are whites—good ones of medium height. Balaruc has winter killed badly in my garden. Zada is new, dainty and increases rapidly.

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## Iris Culture

THE garden varieties which I offer have thrived for me under "ordinary garden conditions." They will do best in well drained, airy positions, and most surely in full sun. They demand at least what the gardener calls "half sun." Give them "clean dirt"—no manure, no damp mulches, no overhanging, smothering vegetation. The bloom season



past they thrive on drought. Sand, gravel, ashes, mortar rubble are useful in loosening a heavy soggy soil. Ground limestone helps to correct an unhealthy sour soil condition.

The thick root stalk, rhizome, from which the leaf fan grows should ride the dirt "like a duck on the water," never more than an inch below the surface with the rootlets spread out lower down for anchorage. When the earth finally settles it does no harm if the rhizome's upper surface is fully exposed to sun and air. The ground should be raised so that water draws away from the crown. In fall pull away—do not cut off—all dead leaves and burn. In resetting, cut back the leaf fans to about six inches.

A light clean covering of leaves or straw (never manure) is good when the ground is frozen the first winter after replanting, to avoid upheaval of plants which have yet to get a good root hold. When growth starts in spring, clear this away and keep the ground clean. Established plants are better uncovered.

Remember—air, sun and good drainage.

Bone meal is a safe fertilizer, sprinkled on the ground surface around the plant and scratched in. Shallow cultivation only is necessary to avoid root disturbance. Keep out weeds. If very dry when plants are set, wet the ground about the roots and pull dry dirt over the surface.

For ten cents you may obtain from the Superintendent of Documents, Government Printing Office, Washington, D. C. "Farmers' Bulletin No. 1406—Garden Irises" by B. Y. Morrison—a recognized Iris authority. It is a pamphlet of forty-six, 6x9 pages discussing varieties, culture, diseases, pests.

## Visitors

I AM always glad to assist garden lovers in selecting desirable things or to suggest "collections," with regard to their color preferences from \$5.00 up, giving either quantity or quality of varieties. The best aid to selection is to be found in seeing the bloom. My garden, 25 miles out of Detroit, is open to visitors Saturdays and Sundays in June—at all other times by appointment only. The varieties listed in this catalogue are less than half those which I expect to see in bloom this year. Visitors will have first choice of a few surplus roots of some fine unlisted varieties at a fair market price.

\* \* \*

## Important Notice

ROOTS are dug and orders filled in July, August and September only.

Great care is taken to label all varieties correctly. Stock which does not bloom true will be replaced.

Prices are based on single rhizomes but if stock of a variety is plentiful I am sometimes generous.

Five roots of one variety at four times the single price. No other discounts are given.

If the roots I send you are not satisfactory give them prompt and good care in your garden and write me your complaint, frankly, explicitly. I don't want a customer dissatisfied on any score whatever.

Stocks of many varieties are small. I raise Iris as the major part of the indulgence of my garden hobby—thereby, more indulgence. If my surplus of a variety is sold before your order is received, your money will be refunded. No substitutions are made except by special request and then I give extra value.

All orders should be accompanied by remittance in full.



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# 1929 Iris Surplus

In parenthesis after names of varieties appear: First, the American Iris Society's 1927 ratings, if rated. The first figure represents an appraisal of value as an exhibition flower; the second figure is for garden value. Next the name of originator or of originator and introducer; finally the year of introduction to commerce. For instance: Afterglow rates 83 for exhibition and 82 for the garden; was originated by Miss Sturtevant and introduced in 1917. Ratings in a broad and relative way are a valuable guide. They represent average judgment of sometimes four or five jurors, sometimes 25 or more. What four or five think about an iris may or may not be important. What 25 or more think is relatively more important. The number of years in commerce, the number of jurors and the average rating involve three factors. Let some mathematician compute the coefficient that will give us a balanced rating. An Iris, 20 years in commerce which gets an average of 90 from 20 jurors is a surer thing than one getting an equal rating from five jurors after five years. But to supply all the data in this pamphlet would be too much. See Bulletin No. 28, American Iris Society; J. B. Wallace, Jr., Secretary, 129 Church Street, New Haven, Conn. (Membership costs \$3.00 a year and is worth more if you have a lively interest in the Iris.)

*S. means Standards, and F. means Falls, the upper and lower petals.*

**Afterglow** (83-82—Sturtevant 1917) large, light lavender and yellow blend. 3 to 4 ft. .50 (3 for 1.00)

**Alcazar** (86-87—Vilmorin 1910) S. mauve; F. red-purple. A tall, large, striking bi-color..... .50 (3 for 1.00)

**Ambassadeur** (92-91 — Vilmorin 1920) Bronze bi-color with dark, velvety-red falls—to 3½ ft. Probably the most popular iris..... .75

**Amber** (88-88—Dykes 1924) Larger and of richer color than Shekinah. Recognized as one of the best yellows.....5.00

**Amneris** (Millet 1925) A new, tall, blue bicolor that holds itself with distinction. A few only to spare..... 6.00

**Antonio** (81-81 Hort 1921) Violet bi-color with distinctly red lights. This seemed to me mahogany while Medrano is walnut 1.50

**Aphrodite** (81-88—Dykes 1922) Early, tall, smooth, rounded "pink," set off with a white

patch around the beard—upstanding and outstanding in distinction..... 3.50

**Archeveque** (79-81—Vilmorin 1911) Deep, rich, red purple—2 ft.—too bunchy for good individual effect but makes a striking and effective mass.....2 for .50

**Argynnis** (84-83—Williamson 1925) Tall, brilliant yellow and very dark red effect that makes many other variegatas almost insignificant. Too bad its stems aren't a bit more sturdy..... .75

**Ariadne** (81-76—Dykes 1921) A blue bi-color that is different. S. pale silvery blue with a slight frill; F. deeper blue with a red violet suffusion that lends to the flower a very unusual charm. To 40 in..... 2.50

**Ariel** (Murrell 1924) Clear harebell blue self of great purity of tone; fragrant ....5.00

**Arnols** (76-78—Barr 189-) Smoky brown-purple effect. In mass scarcely ever fails to attract favorable attention.....2 for .50

**Asia** (92-88—Yeld 1920) Lavender-yellow and pale purple blended with quite indescribable charm—4 ft. On every short list of the best. To my notion, no light blend excels it. A slow increaser..... 2.00

**Aurea** (73-77—Jacques 1830) An old, clear, chrome yellow still in demand..... 2 for .50

**Aurora** (77-79—Yeld 1909) Of delicate pink effect, grateful for thin high shade—beautiful in evening light—still better than its rating although it gained four points on the latest symposium..... .50

**Azrael** (87-84 Morrison-Sturtevant 1924) A very blue-toned violet bi-color; large flowers with flaring falls and fragrant; 3 ft..... 3.00

**Azure** (77-74—Bliss 1918) Richly, unmistakably blue in effect, to 3 ft..... .50 (3 for 1.00)

**Balaruc** (76-75 Dennis 1920) White, similar to White Knight, to 30 in; rather tender 1.00

**Ballerine** (90-89—Vilmorin 1920) Large, frilly, light blue-violet with a shimmer of frost over its broad segments. Should be in every list of ten..... .75

**Blue Jay** (69-71—Farr 1913) Well named. There are probably better blues—but for a late season effect in clump, I can think of nothing to displace it..... 2 for .50

**B. Y. Morrison** (84-80—Sturtevant 1918) A justly popular bi-color of lavender violet and velvety raisin purple..... 1.00

**Camelot** (77-80—Bliss 1918) A warm white, lightly penciled violet. 3 to 4 ft..... .50

**Caporal** (75-78—Bliss 1919) A distinctive red one for massing. "Chinese violet to magenta." Good grower; to 3 ft..... .75

**Caroline E. Stringer** (84-83—Jacob Sass 1924) Very light, delicate pink flush, ruffled..... 2.50

**Cecil Minturn** (79-87 Farr 1922) For a pink mass. Technically: ruffled, lilac to rose purple. Multiples like guinea pigs. Rhizomes so small, I dislike to send them out but they are more vigorous than many big ones... .50

**Chasseur** (82-85—Vilmorin 1923) Yellow. S. large and frilly; F. rather narrow, center pale, almost white with small red-brown markings. Distinctive, effective..... 2.00

**Chlorinda** (77-81—Morrison 1921) A large amber yellow, with soft brown veins widely spaced; rarely over 18 in. high. Mr. Morrison

says it does not behave consistently year after year, but "when good, it is the largest flower of the yellows"..... 3.00

**Clematis** (69-70—Bliss 1917) Distinctive when fully open, with standards and falls both held horizontally. Light lavender with darker markings. To 30 in..... .50 (3 for 1.00)

**Col. Candelot** (76-78—Millet 1907) Light brownish drab and velvety brick to Vandyke red..... 2 for .50

**Cordon Bleu** (69-75—Sturtevant 1921) Its satiny deep blue-violet is very effective. 30 in..... .50

**Corrida** (82-84—Millet 1914) Very valuable for a pale bluish mass..... .50

**Cretan** (73-78—Dykes 1923—Collected on the Island of Crete) Early flowering, dark, handsome, sweet scented; the falls at a little distance like black velvet..... 1.00

**Crimson King** (86-83—before 1894) Early, deep, rich, blackish red-purple—old and still good; 24-30 in..... 2 for .50

**Dalila** (76-79—Denis 1914) Bewitching; flesh tint; red purple with narrow pinkish border. 2 ft. Sometimes slow to become established..... .50

**Dalmatica** (83-85—Wild before 1600) What might be called the typical light lavender blue Iris..... 2 for .50

**Damozel** (81-82—Morrison 1922) A dainty plicata that has many admirers—the standards etched blue lavender; the flaring falls bordered lavender..... 2.00

**Dawn** (71-75—Yeld 1911) Early, creamy mass. 27 in..... 2 for .50

**Diadem** (70-70—Bliss) Lilac-rose and deep mauve with a prominent, rich gold beard. For all its low rating it makes a striking and distinctive color clump..... .50 (3 for 1.00)

**Dream** (84-84—Sturtevant 1918) A "pink" pallida of merit ("Lilac to Chinese violet"). Good grower, 3 ft..... .50

**Du Guesclin** (75-77—Bliss 1921) Blue bi-color of vigorous growth and strong color effect. "A blue toned Monsignor." 30 in..... .50

**E. C. Shaw** (77-81 Fryer 1919) A claret bi-color of effective contrast. Medium size .75 (3 for 2.00)



**E. H. Jenkins** (82-81—Bliss 1919) Light, blue-toned bi-color; fine form; beautiful candelabra-like branches. Delightfully fragrant. An exceptionally fine Iris. 30 in. Free blooming ..... **.75**  
(3 for 2.00)

**Elsa** (82-85—Morrison-Sturtevant 1926) Beautiful large blue-lavender flower with flaring falls ..... **6.00**

**Empire** (77-76—Sturtevant 1918) Makes fine clump of bright green leaves and deep yellow bloom ..... **.50**

**Etta** (78-77—Caparne 1901) An early bloomer of pale yellow with bright yellow beard and throat—between Halfdan and Helge in tone—a very welcome group.. **.50**

**Fairy** (76-78—Kennecott 1905) White plicata with an eerie quality in the blue tone of the styles at the center of its cup. Justly popular..... **2 for .50**

**Florentina** (76-75—cultivated since 1500) Pearly, indispensable, because early and floriferous. 30 in. Better than its rating. Chief source of orris-root. .... **2 for .50**

**Fro** (75-79—Goos & Koenemann 1910) S. golden yellow; F. velvety bordeaux with narrow yellow margin. Striking, effective ..... **.50**

**Gaviota** (82-82—Mohr 1923) Warm, creamy white with yellow-edged segments. Distinctive; good substance and form. Quite worthwhile..... **1.00**

**George J. Tribolet** (90-88—Williamson 1926) Deep red-purple with coppery suffusion. ("S. Nigrosin violet; F. velvety blackish red-purple") Over 3 ft. A magnificent Iris..... **4.00**

**Georgia** (81-83—Farr 1922) "Pink" 3 ft. (A. I. S.: "Probably the most effective 'pink' in mass")..... **.50**  
(3 for 1.00)

**Germaine Perthuis** (91-90—Millet 1924) Rich mulberry purple with prominent yellow beard. Grows to 4 ft. Worthy of a distinguished parent—Souvenir de Mme. Gaudichau..... **6.00**

**Gertrude** (Peterson 1907) Early dark blue-violet. A fine color but fragile. Has few rivals the last week of May in my garden **.50**

**Gold Crest** (75-76—Dykes 1914) Effect, clear light blue self with a contrasting gold beard. Seekers after blue clumps unfailingly enthuse. At its best first week of June.. **.50**

**Golden Promise** (84-81—Neeley 1926) Tall citron and chrome yellow; falls have center suffusion of lavender which fades out in half day of sunlight. Good form and substance. 3 ft. Tall good yellows are not common **3.00**

**Halfdan** (71-80—Goos and Koenemann 1908) Creamy; beard and base of fall yellow, lighting well—an early bloomer. Helge has the same characteristic lighting but is in itself a bright yellow. Both are good for the early groups..... **.50**

**Harmony** (79-82—Dykes 1923) Standards, falls and beard a deep blue-purple; a bit fragile but a beauty and a good grower. **2.00**

**Hautefeuille** (72-77—Denis 1910) Deep violet bi-color. 3 ft. Makes a good clump effect..... **.50**

**Helge** (Goos & Koenemann 1908). Comes before the rush with its sunny yellow. Blooming when there are so few others it is welcomed along with Halfdan and Etta..... **.50**

**Her Majesty** (70-74—Perry 1903) Effect rose color in mass ("Rose-purple veined deeper"). A justly popular variety. **2 for .50**

**Homer C.** (Morrison-Sturtevant 1921) A rich red purple, said to be a better and taller Opera..... **6.00**

**Iris King** (80-80—Goos & Koenemann 1907) S. bright yellow-buff; F. velvety garnet-brown with very red high lights in sunlight. 2 ft. Its popularity increases..... **.50**

**Jean Chevreau** (83-81—Cayeux 1923) A beautiful, distinctive plicata blend. S. yellow-buff; F. cream; all segments marked mauve..... **2.00**

**Joya** (81-82—Morrison 1922) A fine one for the questers of blue. A self color of deep blue effect (by the book, Bradley's violet); good form; well branched; fragrant..... **1.50**

**Jubilee** (85-84—Jacob Sass 1923) A plicata blend of outstanding merit. S. peach color to buff. F. cream, flecked brown. Fragrant frilled, satiny..... **2.00**

**Juniata** (78-81—Farr 1909) "Mauve to manganese violet; vigorous grower. Fragrant. To 42 in." says A. I. S. and does it injustice. I had bloom in 1927 50 in. high. .... **.50**

**Kalos** (80-77—Sass-Crawford 1924) Large, frilled, satiny white, flushed pink..... **2.50**

**Karen** (Morrison 1923) A rich bronzy red-purple with flaring falls. A sister of but not quite such good form as Oread. . . . . 1.50

**Kestrel** (Morrison 1923) A violet bi-color of great richness. S. conic. lobelia violet; F. flaring velvety nigrosin violet and a good grower. . . . . 7.50

**Kochii** (75-80, Collected) Early, rich blackish purple; 2 ft. . . . . .50

**Lady Byng** (80-83—Bliss 1922) Exquisite refinement of form and color—a clear, smooth rosy lavender. Treasured well up among the best. The standards have a slight frill. Likes thin, high half shade. A good grower with small roots . . . . . 1.00

**Lady Lilford** (82-79—Foster 1916) S. deep violet; F. blackish purple. A flower of impressive richness and wide, flaring distinct form. Some people have seemed to think it hard to grow and it is seldom listed. I have it in several different locations in my garden and have yet to discover any difficulty. It is not a fast increaser yet roots are small. 2.00

**Lady Lillian** (Burchfield 1925) Pale, soft pink effect of good form and height. Attracted much favorable attention among my 1928 blooms. . . . . 2.50

**Lent A. Williamson** (88-88—Williamson 1918) A justly popular bi-color blend of arresting quality. S. yellow-lavender; F. pansy violet. Large, tall. . . . . .75

**Loreley** (73-78—Goos & Koenemann 1909) S. deep yellow, irregularly splashed with the raisin purple of the falls. Fragrant, 30 in. . . . . 2 for .50

**Mady Carriere** (80-80—Millet 1905) An open flower delicately blending yellow and lavender. . . . . .50

**Magnifica** (87-85—Vilmorin 1920) A violent, violet bi-color. Large, tall, assertive, it boldly bespeaks your undivided attention. . . . . .75

**Majestic** (88-87—Bliss 1923) Lavender and red-purple, wide flaring bi-color of large size, medium height and strikingly beautiful effect. Unlike some of the Dominion race it has been a vigorous grower. . . . . 4.00

**Major** (1840) A purple bi-color that comes early and stays late. Large flower, medium height. In sunlight, the falls are red purple,

in shade, blue-purple. The first Iris I grew. Its season is so long, its growth so free, its color so fine, I think, everything considered (sentiment a strong factor) it would be the last with which I would part. . . . . 2 for .50

**Ma Mie** (78-80—Cayeux 1906) White, penciled light violet, with styles same color. An open flower; one of the best of its color class. . . . . 2 for .50

**Mandarin** (70-68—Cleveland 1920) An odd one. A note says: "wide, flaring, rosy-bronze and red—try it with a clump of something yellow." . . . . . .50

**Marsouin** (Vilmorin) A new violet bi-color that I thought highly of in 1927. Last year it (like many another reset just before a garden-trying winter) didn't bloom. . . . 2.00

**Mary Williamson** (79-80—Williamson 1912) A ruffled flower, 30 in. high with white standards and deep, dark violet falls having a white margin—an open flower, distinctive and of good texture. It has the distinction (though 17 years old) to have increased its rating in the last A. I. S. symposium in the face of hundreds of novelties. . . . . 1.50

**Meadowlark** (Burchfield 1925) A lavender buff blend with a small flower. . . . . 1.00

**Medrano** (84-87—Vilmorin 1920) Large, rich red-brown—distinct. Sometimes compared with Opera, which, I think, it excels in beauty, both of form and color, and in which I see no resemblance. . . . . .75

**Mercedes** (77-77—Verdier 1905) S. a light purple veined and dotted darker. F. creamy with bright purple dots and pencilings. Unusual and effective plicata blend. Of the same family as Mme. Chobaut but distinct in color effect. . . . . .50

**Mildred Presby** (86-87—Farr 1923) Probably the finest of many good ones produced by the late Mr. Farr. S. creamy; F. velvety pansy violet—30 in.—very bright and contrasty. . . . . 1.50

**Miranda** (79-77—Hort 1919) Effect, a strong blue—S. domed; F. flaring, 40 in. high on stout stems—early. In every way a really fine Iris that deserves wide and general use. Mrs. McKinney in "Iris in the Little Garden" names Miranda first in a list of twelve she would add to the five selected for the foundation of an Iris garden. The A. I. S. rating is a few points low. . . . . .50

**Mlle. Schwartz** (88-84—Denis 1916) Large, palest mauve, very beautiful. I wish the stems were straighter and sturdier but Mlle. Schwartz is much better in that respect than Mother of Pearl..... .50

**Mme. Cheri** (84-83—Sturtevant 1918) "Ageratum violet tinted with pink and warmed by the yellow undertone; flower of exquisite poise; 42 in." Originator's description.. .75

**Mme. Chobaut** (81-80—Denis 1926). A blend of pale yellow, veined brown with Prussian red reticulations. 3 ft. Very popular..... .50

**Mme. Janiaud** (67-73—Cayeux 1923) "Intrigued" is the word. The madam is not beautiful in an extravagant sense but has rare personality in her blended coloration—lavender, suffused tan; bright violet, margined lilac..... 1.00

**Monsignor** (74-77—Vilmorin 1907) Mauve, falls heavily marked dark velvety purple—vigorous growth.....2 for .50

**Morocain** (74-85—Millet 1914) A dwarf of dark blue and blackish violet—exceptional merit among the mid-May blooms..... .75

**Morning Splendor** (91-91—Shull 1923) One of the most truly gorgeous things in my garden. A wonderful Iris of red effect and with sunlight through its falls is irresistible. (S. petunia violet; F. raisin purple.) Nearly opened, the standards form a gothic arch, falls flaring, beard yellow. At the edge of thin, high shade of an old apple tree, where it had partial shelter half the day, a single bloom kept perfectly for three days.... 2.50

**Mrs. Horace Darwin** (63-70—Foster 1888) A white with a bluish undertone that is better for massing than its rating.....2 for .50

**Mrs. Alan Gray** (71-74—Foster 1909) A doubly welcome "pink" because early—is said sometimes to bloom again in late summer.....2 for .50

**Nathalis** (Williamson 1927) Large, tall, soft-hued blend of pink effect. Vigorous grower..... .75

**Nebraska** (H. Sass 1927—was Sass yellow No. 1) This is the finest yellow of my acquaintance. 36 in. and up. Standards of a fresh bloom in a pointed whorl like some rosebuds; falls widespread, slightly ruffled. The color is strong and clear yellow except for brown pencilings close to the beard. These are lost in the general effect. It grew near Susan Bliss and is very close in form to this

fine pink. Nebraska is a real addition. Roots not large; growth good. The Sass brothers have given us some fine things. Nebraska should stand very high among them.... 6.00

**Negus** (62-80—Millet 1914) Another worthwhile May bloom (see also Moracain) of blackish purple..... .50

**Nuee D'Orage** (72-72—Verdier 1905) The frail standards dull lavender; falls, Bradley's violet. Its other name is Storm Cloud; for those who yield now and then to the sombre..... .50  
(3 for 1.00)

**Ochracea** (83-82—Denis 1919) Of very unusual blending. Increased acquaintance raised its rating. In effect, old gold; the falls flushed mauve. It was also called Sunset. Distinct..... 1.00

**Odoratissima** (77-77—Jacquin 1797) A very fragrant light lavender violet; 3 ft. ....2 for .50

**Old Ivory** (78-83—Sturtevant 1924) Color as its name implies with a very yellow center lighting..... 2.50

**Opera** (82-83—Vilmorin 1916) A rich red one—very popular. S. livid purple; F. velvety dusky auricula purple. 2 ft..... .75

**Oporto** (74-75—Yeld 1911) A pansy violet, small bloom, good form, deep color, mid-season. An effect of neatness and trimness. 3 ft..... .50

**Oread** (83-84—Morrison-Sturtevant 1927) One of the distinctly outstanding new things. A red-violet bi-color, the falls deeper with margin of the standard color—a rich old rose effect. 30 in..... 7.50

**Othello** (Lemon 1848). Its black purple falls are rather pinched but for a dark late season clump it is valuable. Petit Vitry is the only comparable thing I know. Petit Vitry is larger, probably better, but not quite so inky in clump effect.....2 for .50

**Palemon** (82-84—Perry 1923) A buff, lilac and purple blended bi-color of dainty effect. .... 1.50

**Perfection** (69-79—Barr 1880) S. light lavender-violet; F. velvety dark madder violet; good grower. 3 ft. S. sometimes marked with color of falls. It carries a strong blue tone for fine distant effect..... .50  
(3 for 1.00)



- Petit Vitry** (69-72—Cayeux 1906) A dark bi-color—S. manganese violet; F. velvety dark madder violet. . . . . 50
- Petrel** (76-83—Morrison 1922) A richly and distinctly colored violet bi-color (S. hortense violet; F. amethyst violet, shaded velvety raisin purple below beard); well branched; growth vigorous and it belongs in front position as it grows but 2 ft. high. . . . . 1.00
- Petruchio** (Morrison-Whipple 1928) A tall blended bi-color of great brilliance. "S. lobelia to saccardo violet; F. dahlia carmine." Mr. Morrison says of this very new one. "The falls are more brilliant than any iris I know among the red bronzes. Style branches a brilliant yellow." To 40 in. . . . . 10.00
- Pioneer** (89-90—Bliss 1924) A very fine, large one of pansy violet to velvety raisin purple. Unusually rich self effect—above 3 ft. . . . . 4.00
- Pocahontas** (75-77—Farr 1915) A ruffled white, bordered lavender-violet. 30 in. Of Chereau type but better and more heavily marked. . . . . 2 for .50
- Primrose** (88-88—Sturtevant 1925) A new yellow (amber to barium) of great beauty in form and brilliance. . . . . 5.00
- Princess Beatrice** (90-90—Barr —) A pale, cool blue effect with a silvery sheen. The true variety has rare refinement of form and color. Its excellence is in subtleties that defy analysis. Season late. Height 42 in. with strong stems and graceful poise. . . . . 1.00
- Princess Victoria Louise** (74-74—Goos & Koenemann) S. Pinnard yellow; F. Rood's violet, bordered sulphur yellow. Many admire the gay mass effect. . . . . 2 for .50
- Professor Seeliger** (77-77—Koehler 1923) A ruffled violet-purple—a red effect from close cross-hatching on a pale ground—solid at the tips of segments. 40 in. Good grower. Distinct. . . . . 75
- Prospero** (81-82—Yeld 1920) Very large violet bi-color blend. S. deep lavender; F. anthracene violet—to 4 ft. Makes a most imposing clump until after a wind storm. The blooms are many and heavy. The tall stems need stakes. Fine in spite of this fault. . . . . 50
- Quaker Lady** (72-75—Farr 1909) Ageratum violet—on the falls overlaid olive buff. A dainty blend of fine texture. . . . . 2 for .50
- Queen Caterina** (88-88—Sturtevant 1918) Large light lavender-violet. A flower of outstanding quality and softness of color .50
- Queen of May** (71-74—Salter before 1859) Very popular in its light "pink" mass effect. . . . . 2 for .50
- Prosper Laugier** (86-84—Verdier 1914) A brown effect in clump. "S. iridescent sorghum brown; F. velvety bordeaux to Indian purple." . . . . . 2 for .50
- Red Ridinghood** (74-74—Koehler 1922) Makes a fine clump of deep rose effect. While a much clearer and better marked flower than Her Majesty, distance lends a similar effect—but highly intensified—the same artist grown bolder. The rating jury was niggardly in its garden value appraisal. . . . . 75
- Regan** (79-79—Hort 1920) Large violet bi-color—S. bluish violet; F. anthracene violet. As I recall, it was a distinctly deep blue effect. . . . . 1.50
- Rhein Nixe** (82-83—Goos & Koenemann 1910) S. white, F. pansy violet, bordered blue-white Very popular. . . . . 2 for .50
- Rheintraube** (76-79—Goos & Koenemann 1920) S. light wisteria violet; F. madder violet—vigorous grower to 3 ft. A flower whose blue effect has "distance." A favorite in our garden with us and with many visitors. . . . . 75
- Robert W. Wallace** (83-83—Perry 1923) A rich red-purple, similar to but better than Archeveque . . . . . 3.00
- Rodney** (76-77—Bliss 1919) A tall, violet-blue self ("Dauphin" violet; haft reticulated dusky purple; floriferous; growth vigorous, 39 in.) . . . . . 2 for .50
- Rosalba** (80-84—Bliss 1919) Deep rose; fine for massing. . . . . 75
- Rotorua** (76-78—Bliss 1921) Pale bluish lilac. Makes a beautiful cool clump and mingles nicely with the paler Columbines .50
- Rubyd** (78-83—Dykes 1922) A much admired bloom of good form and of a rich red violet; a blue beard, yellow tipped, that adds greatly to the charm. Very free bloomer .75
- Sapphid** (81-85—Dykes 1922) Of noteworthy color quality, a clear bright blue with a very fine gold beard; blooms with the intermediates and is like them in height. The blue fades slightly. . . . . 2.00



**Seminole** (83-83—Farr 1920) Brilliant red-violet bi-color ("S. Amparo purple; F. velvety raisin purple; stalk, well branched; growth vigorous; 3 ft.; type of Opera but taller") One of the finest. Gorgeous with the sun shining through. .... .50

**Shekinah** (84-84—Sturtevant 1918) By which yellow Iris were often judged. Tall, good carriage—a pale yellow of pallida habit. Miss Sturtevant's best known seedling which will probably give way in popularity to her Primrose. 3 ft. .... .50

**Sherwin-Wright** (77-76—Kohankie 1915) Golden yellow, small flowers; 30 in.; growth rampant, a good dependable yellow. 2 for .50

**Simone Vaissiere** (85-84—Millet 1921) A very beautiful flower. S. palest blue; F. brilliant blue-violet, flaring, ruffled; strong grower. 33 in. A favorite with many visitors. .... 1.50

**Sindjka** (81-80—Sturtevant 1918) A blend of dull lavender and olive buff and of mauve to manganese violet says A. I. S. A large flower to 4 ft.; vigorous grower—remotely after the manner of Asia but darker, duller. Another for those who care for the sombre .75

**Souvenir de Mme. Gaudichau** (91-88—Millet 1914) A good clump commands attention from a long distance and close up is found a magnificent flower. S. Bradley's violet; F. velvety blackish purple; beard blue, yellow tipped; fine substance. A standard by which many others are measured. If you are to have but a dozen this should be one. .... .75

**Stamboul** (78-77—Foster 1916) Light Wistaria violet, with falls of Bradley's violet. Fragrant. Said to be of uncertain growth. I have given it no special attention and it has thrived. .... .50

**Susan Bliss** (85-86—Bliss 1922) A beautiful "pink" in poise, form and color. ("Lilac to Mallow pink") It bloomed for me at 36 in. but I am told goes higher. Its falls are flaring with a little crinkle at the edges. Among the numerous pinks it is outstanding and distinct with a bloom of great individual charm .... 1.50

**Swatara** (77-76—Farr 1918) "Light mauve to pleroma violet—beard intense orange." Described as a self it is a bi-color in effect .50

**Sweet Lavender** (85-87—Bliss 1919) There is no other quite like it or with the same kind of charm. Light lavender-violet with a pro-

nounced rosy suffusion on the falls, slightly ruffled and crinkly. Good grower and bloomer. To 42 in. Very fine. .... 1.00

**Taffeta** (Cleveland 1920) Feminine advice has it that this is well named. "S. light heliotrope-gray flushed deep olive buff; F. dull lavender, pallida habit, 3 ft.—attractive smoke tone. .... .75

**The Sorcerer** (Floore 1924) "A bluer, better Souvenir de Mme. Gaudichau" was the claim and when I first saw it I agreed. But it is of halting and uncertain growth with me. Want to gamble? .... 5.00

**Thorbecke** (1897) S. white; F. velvety prune purple; 30 in. I insist it is worth while in spite of its failure to score in the A. I. S. symposium. .... 2 for .50

**Tintallion** (75-76—Sturtevant 1921) White, deep purple at tips of flaring falls. .... 1.00

**Tom-Tit** (74-79—Bliss 1919) Dark violet self—18 in. As to habit, somebody said "hoydenish". .... .50

**Tromagnifica** (73-75—) A lavender bi-color with flat straight hanging falls with good distant color effect. In some respects, a slightly abridged edition of Ballerine. 1.00

**Troost** (78-79—Denis 1908) Phlox purple, falls flushed and veined Rood's violet. It has many admirers among whom I am not counted .... .50

**Tropic Seas** (85-85—Shull 1924) A highly worthy blue sister of red Morning Splendor. One of the bright, treasured memories of the "off season" of 1928. Tall, well branched, fine form, marvelous color. .... 3.00

**True Charm** (88-84—Sturtevant 1920) Its name is meaningful. White with margins delicately marked blue-lavender. Good grower. Tallest, largest, best white plicata in my garden. Blooms for me at 44 in. Meets all the garden purposes of a tall, large white better than any white of my acquaintance .75

**27 Avril** (84-80—Denis 1923) With this the originator celebrated his wife's birth date; a tall violet-purple bi-color of real merit. It may need a stake to support the heavy bloom but the bloom is worth it. .... 2.00

**Valencia** (85-86—Mohr-Mitchell-Salbach 1926) An orange-buff self; striking and distinct. .... 3.50

**Valery Mayet** (79-82—Denis 1912) S. rose purple flushed ochraceous orange; F. velvety dahlia purple; growth vigorous—3 ft. Flower not large but gay and distinctive. . . . . 1.00

**Veloute** (79-81—Vilmorin 1924) Very dark blue effect and appeals to me as a very fine distinctly worthwhile Iris. It is nearest to Perfection in color, but the standards are darker than in Perfection and the flower of a rounded form, quite different from the older variety. The whole result is distinctive. 2.00

**Western Dream** (83-82—Weed 1923) Dark blue-lavender bi-color. To 3 ft. . . . . .75

**White Knight** (79-80—Saunders 1916) Standards and falls pure white. Good growth. . . . . .75

**Wild Rose** (80-80—Sturtevant 1921) Delicate pink of great appeal. . . . . . 1.50

**Wyomissing** (74-72—Farr 1909) Palest lilac; falls flushed argyle purple. A small, creamy pink effective in mass. . . . . .50

**Zada** (78-81—Emigholz 1926) A new dainty white self—even the beard, except at its base where it is orange tipped. . . . . . 3.00

**Zouave** (75-76—Vilmorin 1922) White; S. veiled with lilac; F. dotted violet at edges; a light and dainty plicata. 2 ft. . . . . .50

**Zua** (79-74—Crawford 1914) Pearl white, creped and fringed. 18 in. Very popular because it is so different in form and texture Blooms early. . . . . .50

**Zwanenburg** (80-82—Denis 1909) A low-growing, flat-opening flower, hard to describe—in effect an olive bronze and very odd, like something that might have grown in the woods. . . . . .50  
(3 for 1.00)

COBBLE COTTAGE GARDENS ♦ HARVEY WHIPPLE ♦  
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